

Six  
PROGRESSIVE SONATINAS



*Interspersed, with some easy Preludes, Containing also a Table  
For the Theory of the Pedal.*

Composed for, and Inscribed to

*Her Royal Highness*

The PRINCESS of WALES

By the

*Fte de Marin.*

Opera 16.

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*Fte de Marin*

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## SONATINA I

## PRÉLUDE

Largo

Andante un poco Adagio

le poncez

Cantabile

expressivo *tr*

Smorzando

Staccato

expressivo

dolce

legato

expressivo

legato ritardando

*a tempo*

*Legato*

*ff*

< Signe pour ouvrir la soupape  
> Signe pour la fermer.

# VALSE

# Allegro

Fin

[illegible]

A musical score for a piano piece, likely from the opera 'The Merry Widow'. The score is written for piano (p) and features a complex, rhythmic melody. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score is written on a grand staff with a treble and bass clef. The melody is characterized by rapid sixteenth-note passages and triplets. The piece concludes with a final chord marked 'p/p/p'.

# 4 SONATINA II

Allegro moderato comodo

Prelude  
module  
sans user  
de Pedale

The musical score is written for piano and left hand. The right hand part is characterized by rapid, intricate passages with frequent beaming and fingerings. The left hand part is more rhythmic, often using sustained notes and chords. The score includes various dynamic markings such as *p*, *f*, *ff*, and *pp*, as well as performance instructions like *cres*, *decres*, *expressivo*, *Piu lento*, *ten*, and *ritardando*. The piece concludes with a final chord in the right hand and a sustained note in the left hand.



rf rf rf rf Smorzando

THEMA  
Andantino

p/p mf

8va - loco cres  
acrochez l'Ab Smorzando p/p

Var: 1.

sempre legato p/p mf f rf

acrochez l'Ab smorzando otez l'Ab/p/p cres cres

Var: 2.

1+ 1+ 3 3 p/p/p 3 3 1+ 1+ 3 3

8va - acrochez l'Ab otez l'Ab

Loco f p/p/p V.S.

# MENUETTO Allegretto

a crochez La Pedale.  
A (ou La)

con gracia

**TRIO**

otez La Pedale A.

La 1<sup>re</sup> fois, fort; La seconde, Piano.

Loco

expressivo

le D avec le C #. otez le C #. avec le B b. otez le B b. f

D. C. al 1<sup>o</sup> Menuetto.

**COSAQUE**

**RONDO Allegro** *rr*



*ppp* *segno*

*ppp*

*rf* *f* *Fin* *Piu Lento*

*acerochez le Ab* *pp*

*rf* *rf* *rf* *rf* *rf* *rf* *otez le A* *rf*

*ritardendo* *decreasing* *D.C. a tempo*

# SONATINA III

*Andante espressivo*

**PRÉLUDE**

*Volte Subito per il Rondo*

L'Auteur N'avoit que dix ans lorsqu'il a composé ce petit Rondo et celui de la 5<sup>me</sup> Sonatine

Rondo

Presto



9

*pia.* *ppp*

*for.*

*rf* *rf*

*f p f p*

harmoniques

*f p f p f p f p* Segue

*ppp*

Ritar dan

do for. a tempo

for.

ff

ff

piu. for.

piu. for.

piu. for.

ff

Près de la table

piu.

più Lento



par la vibration

First system of musical notation, measures 1-4. The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. Measures 5-7 contain a series of half notes in the right hand, each with a fermata and a 'tr' (trill) marking. The left hand continues with eighth notes. Measure 8 begins a new melodic phrase in the right hand. Dynamics include *pp* and *ppp espressivo*.

Third system of musical notation, measures 9-12. Measures 9-10 show a continuation of the rapid melodic line in the right hand. Measure 11 has the tempo marking *a tempo*. The left hand accompaniment remains consistent.

Fourth system of musical notation, measures 13-16. Measures 13-14 show the rapid melodic line in the right hand. Measure 15 has the marking *for:*. The left hand accompaniment continues.

Fifth system of musical notation, measures 17-20. Measures 17-18 show the rapid melodic line in the right hand. Measures 19-20 show a change in the right hand's melodic pattern. The left hand accompaniment continues.

Sixth system of musical notation, measures 21-24. Measures 21-22 have the marking *Espressivo*. Measures 23-24 have the marking *fina.* The right hand features a melodic line with some accidentals. The left hand accompaniment continues.

Seventh system of musical notation, measures 25-28. Measures 25-26 have the tempo marking *Andantino Comodo*. Measures 27-28 show a final melodic phrase in the right hand. The left hand accompaniment continues.



## SONATINA IV

Andantino

Pastorale un poco Adagio

Dans ce morceau  
tous les A b  
doivent être faits  
avec le G #

dolce

1<sup>re</sup> fois 2<sup>de</sup> fois

Legato p

diminuendo p/p espressivo

Smorzando

ritardando a tempo

*il Presto*  
sattacca subito

**Presto**

*f* *rf* *rf* *p/p* con delicatiza

ten ten ten *espressivo*

*p/p* *p* *p/p*

*ff* *ff* **V.S.**

Legato

The musical score is written for piano and bass. It begins with a treble and bass staff system. The first system is marked "Legato" and "p harmonique or Loco". The second system has "loco étouffe" and "non étouffe" markings. The third system has "étouffe", "f non étouffé", and "rf" markings. The fourth system has "crés:" and "crés:" markings. The fifth system has "crés:", "ff", "rf", and "rf" markings. The sixth system has "décrés:" and "p/pp" markings. The seventh system has "f", "p/p", and "ten ten" markings. The eighth system has "f", "rf", and "p/p" markings.

ten ten *ppp* *ff* *ff*

# SONATINA V

FANTASIE adagio ma non troppo

les. D $\flat$  doivent  
se faire avec le C $\sharp$

*rf* *expressivo* *rf* *rf* *rf* *rf* *rf*

*rf* *rf* *rf* *rf* *rf* *rf* *rf*

*rf* *rf* *rf* *rf* *rf* *rf* *rf* *cantabile* *expressivo*

*rf* *rf* *rf* *rf* *rf* *rf* *rf*

*p/p* *p/p* *Volti Subito per il Rondo*



## RONDO

## Allegretto

The musical score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The piece is marked 'Allegretto' and 'Mouvement de Chasse'. The score consists of several systems of music. The first system begins with a piano introduction marked 'ppp'. The second system features a melodic line with a 'for.' (forte) marking and a 'rinf' (rinforzando) marking. The third system includes 'Etouffe' (diminuendo) markings. The fourth system has 'rinf' markings. The fifth system continues the melodic development. The sixth system features a '6' marking above a measure. The seventh system ends with a 'pp' (pianissimo) marking. The score is characterized by its rhythmic complexity and dynamic contrasts.



17

*pp*

*for.* *rinf*

*Etouffé* *Etouffé*

*Mineur, pp Espressivo.*

*for.* *p* *for.* *p*

*rinf* *rinf*

*pp*

les D<sup>b</sup> avec le C<sup>#</sup>

il ne faut pas pincer les C dans ce passage; en laissant aller la pedale de C<sup>#</sup> dont vous usiez pour faire les D<sup>b</sup>, les C<sup>#</sup> se trouveront être faits par la vibration.

### Majeur

*sempre ppp*

*for:*

*ff*

Etouffé

*ff*

Etouffé

8 8 8

*ff*

8 8 8 8 8 8 8 8 8 8 8 8

*ff*

*pp*  
*pp*  
*rinf.*  
*hr*  
*for.*  
*rf*  
*rf*  
*rf*  
*rf*  
*for.*  
*rinf.*  
*Etouffé*  
*hr*  
*hr*  
*rf*  
*rf*  
*rf*  
*rf*  
*pia.*  
*Etouffé*  
*harmoniques*  
*ff*  
*Loco ff*

## TABLE pour la connaissance Enharmonique de la HARPE et des PEDALES.

Chaque note fournit deux notes différentes sans pédale: et avec la pédale deux autres combinaisons; ce qui fait en tout sur chaque note avec sa pédale, quatre combinaisons.

### EXEMPLE. — La Harpe accordée en mi b.

note de mi      pédale de mi

Sans pédale      avec la pédale

avec le mi b, on peut faire le ré #      avec le mi b, on fait le fa b

total quatre combinaisons.

note de si      pédale de si

Sans pédale      avec la pédale

avec le Si b, on fait le la #      avec le Si b, on fait l'ut b

total 4 combinaisons.

note de fa      pédale de fa

Sans pédale      avec la pédale

avec le fa b, on fait le mi #      avec le fa b, on fait le sol b

total 4 combinaisons.

note d'ut      pédale d'ut

Sans pédale      avec la pédale

avec l'ut b, on fait le si #      avec l'ut b, on fait le ré b

total 4 combinaisons.

note de sol      pédale de sol

Sans pédale      avec la pédale

avec le sol b, on fait le fa #      avec le sol b, on peut faire le la b

total 4 combinaisons.

note de ré      pédale de ré

Sans pédale      avec la pédale

avec le ré b, on fait l'ut #      avec le ré b, on peut faire le mi b

total 4 combinaisons.

note de la      pédale de la

Sans pédale      avec la pédale

avec le la b, on peut faire le sol #      avec le la b, on fait le si bb

total 4 combinaisons.

On auroit pû ajouter presque chaque note de cette gâme, deux combinaisons de plus; mais il eut été inutile de surcharger cette théorie, de double diezes et de double bémols, peu usités sur la Harpe.

(il faut nécessairement pour que la Harpe soit à peu près juste dans ses changements de Diezes en Bemols &c; que les Pédales soient réglées, d'après les proportions observées lorsqu'on accorde un Piano Forté. ces deux instruments ayant les mêmes inconvénients dans leurs tons et demis tons, doivent avoir aussi les mêmes tempéraments pour les rapprocher le plus possible de la parfaite justesse, que l'on n'a pas encore donné à ces instruments.)



## INDEX for the knowledge Enharmonic of the HARP and PEDALS.

Each note gives two different notes without the pedal, and with the pedal two other combinations, which makes altogether on each note with its pedal, four combinations.

### EXAMPLE.     the Harp tuned in E flat.

note E.     pedal E.

without pedal.     with the pedal.

with E $\flat$ , you may make the D $\sharp$ .     with E $\sharp$ , you make the F $\flat$ .

in all four combinations.

note F.     pedal F.

without pedal.     with the pedal.

with F $\flat$ , you make the E $\sharp$ .     with F $\sharp$ , you make the G $\flat$ .

in all 4 combinations.

note G.     pedal G.

without pedal.     with the pedal.

with G $\flat$ , you make the F $\ast$ .     with G $\sharp$ , you may make the A $\flat$ .

in all 4 combinations.

note A.     pedal A.

without pedal.     with the pedal.

with A $\flat$ , you may make the G $\sharp$ .     with A $\sharp$ , you make the B $\flat$ .

in all 4 combinations.

note B.     pedal B.

without pedal.     with the pedal.

with B $\flat$ , you make the A $\sharp$ .     with B $\sharp$ , you make the C $\flat$ .

in all 4 combinations.

note C.     pedal C.

without pedal.     with the pedal.

with C $\flat$ , you make the B $\sharp$ .     with C $\sharp$ , you make the D $\flat$ .

in all 4 combinations.

note D.     pedal D.

without pedal.     with the pedal.

with D $\flat$ , you make the C $\ast$ .     with D $\sharp$ , you may make the E $\flat$ .

in all 4 combinations.

Two combinations more might have been added to almost every note of this gamut; but it would have been useless to overcharge this theory with double Sharps and double Flats, seldom used on the Harp.

(For the Harp to be in tune in its changes of Sharps into Flats &c. it is absolutely necessary the pedals should be regulated according to the same proportions observed in tuning the Piano Forte, these two instruments having the same inconveniencies in their tones and half tones ought to have the same means to bring them as near as possible to a more perfect exactness than has yet been given them.)



22 N.B. Pour les  $b$  et les  $\sharp$  qui se font par transposition dans le cours de cette Sonatine, voyez la Table, Page 20.

N.B. For the  $b$  and  $\sharp$  which are made by transposition in the course of this Sonatina see the Table, Page 21.

### PRÉLUDE

## SONATINA VI

Pour l'usage des Pedales

Allegro ma non troppo sempre Legato et Piano

The musical score for Sonatina VI consists of six systems, each with a piano (treble) and bass (bass) staff. The key signature is one flat (B-flat). The tempo and performance instructions are 'Allegro ma non troppo' and 'sempre Legato et Piano'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff* (fortissimo) and *expressivo*. The first system includes the tempo and performance instructions. The second system includes the instruction 'rallentati a piacere' (rallentando at pleasure). The third system includes the instruction 'expressivo'. The fourth system includes the instruction 'ff'. The fifth system includes the instruction 'ff'. The sixth system includes the instruction 'ff'.

mêmes notes -

mettez la pédale de C $\sharp$  par degré

mf

mf

mf

le A $\flat$  avec le G $\sharp$  cres

cres f p/p

expressivo

expressivo

Smorzando

## Moderato

## PRÉLUDE

## Andantino un poco agitato quasi Allegretto

le A♭ avec le G♯

## ROMANCE

## PRÉLUDE.

Thema: Cantabile,

*Lent* *espressivo* *dolce* *Espressivo* *dolce*

il faut que l'expression dans les imitations  
des deux mains, soit la même.

*for.* *for.*

*pia.* *rinf.* *pp* *Semplice*

étouffé de B, parce que sa vibration serait forcée  
de monter sur le B $\flat$  qui suit à la Basse.

*pia.* *rinf.* *pp*

*Var. I.* *Smorzando* *dolce*

*for.* *for. Etouffé*

*ir* *Smorzando* *Etouffé*



*ff* *pizz.*

*pp* *rinf.*

Etouffé

rinf.

## Var. 2. Adagio

*Smorz* *Espressivo* *ppp*

*rinf.* *pp*

*pp*

*pp* *Primo tempo* *harmoniques*



*for: loco*

*pp*

*for: loco*

*pp espressivo*

*Cres.*

*Cres.*

*ritardando* attacca subito  
il Rondo

*V. Subito*

Tempo di Minuetto

Rondo  
Allegretto

rf rf rf rf rf rf

espreffivo

rf rf rf

rinf rinf

pp espreffivo

pp

3/4

8<sup>va</sup>

First system of musical notation. The right hand (treble clef) features a melodic line with many slurs and accents, marked with an 8<sup>va</sup> (octave up) sign. The left hand (bass clef) provides a harmonic accompaniment. The tempo is marked *I<sup>o</sup> Tempo* and the dynamic is *for.* (forte).

Second system of musical notation. The right hand continues the melodic line with slurs and accents, marked with an 8<sup>va</sup> sign. The left hand accompaniment includes a section marked *loco* with fingerings 1 2 3 + 1 2 3 + 1 2 3 + 1 2 3 + 1 2 + 1. The dynamic is *for.* (forte).

Third system of musical notation. The right hand features a melodic line with slurs and accents, marked with an 8<sup>va</sup> sign. The left hand accompaniment includes a section marked *pia. Espressivo* (piano, expressive).

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, marked with an 8<sup>va</sup> sign. The left hand accompaniment includes a section marked *Allegro poco Presto* and *pp* (pianissimo). The dynamic is *for.* (forte).

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, marked with an 8<sup>va</sup> sign. The left hand accompaniment includes a section marked *harmoniques* (harmonics).

Sixth system of musical notation. The right hand features a melodic line with slurs and accents, marked with an 8<sup>va</sup> sign. The left hand accompaniment includes a section marked *I<sup>o</sup> Tempo* and *for.* (forte).



3

*pp*

*rinf.* *ff*

*pp*

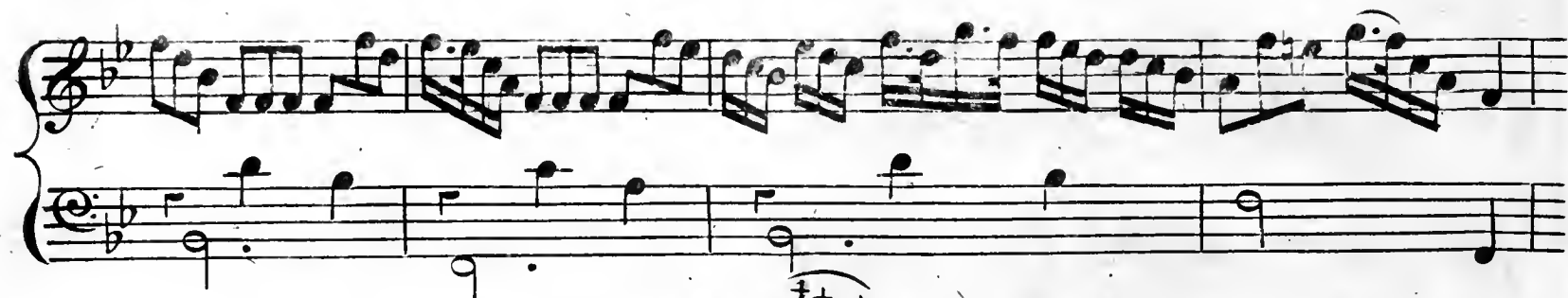
*rinf.* *rinf.* *rinf.* *espressivo*

*for.* *Etouffé*

*pua.* *pua.*

**Volti Subito**





FINE



